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AMERICAN ART NEWS.

VOL. VI. No. 24.

NEW YORK, MARCH 28, 1908.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Exhibition of early Dutch and Flemish art.

Fifth Avenue Art Galleries.—The Edward Brandus collection of paintings, March 29, 30 and 31.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue.—The annual exhibition of "The Ten."

Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.

Ralston Galleries.—Works of Art.

Scott & Fowles.—Special display modern Dutch paintings.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Japanese paintings, prints and art objects for collections.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery.—Works by Henri Le Sidaner.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kouchakji Freres.—Art objects for collections.

Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Anderson Auction Company.—Etchings, New York views and original drawings by Remington, etc., to be sold in the Howard Building, 264 Fifth Avenue (corner Twenty-ninth Street), April 2 and 3, at 8 P. M.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—The Edward Brandus collection of paintings, April 1, 2 and 3, at 8.30 P. M.

NATIONAL ACADEMY PRIZES.

The awards at the eighty-third annual exhibition of the National Academy of Design were announced on Monday.

The Saltus Medal for merit was given to Edmund C. Tarbell for his portrait of President Seelye, of Smith College. The Thomas B. Clarke prize of \$300 for the best figure work was won by Robert David Gauley, with his idealistic portrait, "Tanagra."

The Julius Hallgarten prizes were awarded as follows: First, \$300, "Ice on the Hudson," Ernest Lawson; second, \$200, "North River," George Bel-

ARTISTS RECALL PAST.

American painters, formerly students of the Academie Julian, in Paris, seventy in all, dined at the Atelier Cafe, in West Sixty-seventh Street, Tuesday night.

An effigy of Sarah Brown, a model of renown, in the costume, that of Eve, in which she once attended a student ball, was at one end of the room. The walls were decorated with claret bottles and loaves of bread, and above was the legend, "Pensez, on a trouve le grande reflecteur."

It was customary as the day waned to send in the youngest pupil in search of the "big reflector," which has never been found. A large portrait of M. Julian who died last year was shown with some studies by Doucet, while French posters covered the walls.

Those who met were at the academy between 1880 and 1890. Stereopticon views of the artists in their student days were shown. Messages were received from Mme. Julian, Jules Lefebvre, T. Robert Fleury, Jacquies Dupuis and other artists and teachers in Paris.

Among those present were Gari Melchers, Robert Reid, Arthur Dow, F. S. Lamb, August Franzen, H. W. Watrous, Albert Sterner, J. William Fossick, Frank V. Dumond, Louis Loeb and Willard L. Metcalf.

BEAUX-ARTS PRIZES.

The prizes in the annual competition conducted by the Society of Beaux Arts Architects, offered by Whitney Warren and Lloyd Warren for the most successful solution of a problem in planning, were awarded on Monday.

Students from most of the colleges of the country competed. The examinations were held at Columbia University on March 20, the award of the first prize, of \$50, going to J. E. Hopkins, of Brooklyn, and the second prize, of \$25, to George Speers, of New York.

The subject of the competition was a college library building. The competition lasted twelve hours, in which each pupil was locked in a room and not allowed to use any book, sketches or photographs.

Robert Grier Cooke, Inc., formerly American publisher of the Burlington Magazine, now published by Moffat, Yard & Co., has had a petition in bankruptcy filed against it by several creditors. The corporation was chartered November 27, 1905, with a capital stock of \$100,000, and succeeded to the business of Robert Grier Cooke.

Notice is given of the proposed sale of the collection of Russian paintings exhibited at the St. Louis Fair, seized by the Collector of the Port because they were not returned to Russia within a specified time. There are forty-six cases, containing 472 paintings and embroideries.

In competition with several New York sculptors of note, Eleanor Eadie, nineteen years old, just out of school, has had her design for the proposed soldiers' and sailors' monument to be erected at Bayonne, N. J., accepted. The decision was announced Tuesday at a meeting of the Bayonne Patriotic Monument Association.



DUCHESS OF KENT

By Winterhalter

In Edward Brandus Collection

From collection Duke of Cambridge.

McDOWELL CLUB DINNER.

The McDowell Club held its annual dinner in the Vanderbilt Gallery in the Fine Arts Building on Sunday evening last. Some two hundred members and guests were present. John W. Alexander, president of the Club, presided. There were a few brief speeches. The scene in the gallery where the pictures in the annual Academy display are hung, with tables surrounded with men and women in evening dress, was a beautiful one.

low; third, \$100, "Daughter and Doll," W. W. Gilchrist, Jr. Two of these three prizes, which are given to Americans less than thirty-five years old, consequently are carried off by artists of the Secessionist group.

The Julia A. Shaw memorial prize, which must be given to a woman, was awarded Miss Lillian M. Genth for her figure painting in the nude, "The Laik."

The Inness gold medal for the best landscape in the exhibition, was won by W. Granville Smith with his "Indian Summer."

IN THE ART SCHOOLS.

Academy of Design.

St. Patrick's day was not only celebrated by the sons of Erin, but the students of the National Academy received sanction from the school council to hold a "treat" that afternoon, and a veritable treat it was. The bonnets and hats were passed around and while the sum collected was not one to invite extravagance, the treat committee consisting of the Misses Katherine St. John Harper, Jessie Hindsdale and Gladys Goldstein put the amount to such advantage that a most inviting spread was ready at the noon hour, amid decorations of green and gold. In spite of the seventy participants, much that was good went a begging. It is to the credit of Edgar M. Ward, Jr., that the men did their share to complete the success, for he hailed a hurdy-gurdy which was wheeled into the room and with two Italians, who finished all that was left of the treat, to engineer the music, the Academy boys and girls danced to the glory of St. Patrick until dusk.

The invited guests of honor were the Misses Josephine Irwin, Margarey Hood and Mabel Mahoney, students of last season.

On Thursday last Frederick Dielman, president of the Academy, delivered his final lecture of the course on perspective which treated on the subject of reflections and finally gave a summary review of the term's work.

The Academy library offers an added advantage to the students in the way of circulating books, loaned for this purpose by the largest libraries of this city.

New York School of Applied Design.

At the last meeting of the Beaux Arts Society of Architects the following students of the New York School of Applied Design for Women were awarded mentions on architectural problems submitted: Harriet J. Loomis, on drawing of a private stable; Myra V. Blake, on drawing of a private stable; Fedora Edgar, on drawing of triumphal arch; M. L. Pentz, on drawing of triumphal arch; Emily Vincent, on drawing of triumphal arch; A. R. Barnes, on drawing of moorish fountain; M. B. Coggeshall, on drawing of moorish fountain; M. V. Blake, on drawing of moorish fountain.

Mrs. Frederick W. Vanderbilt has given a second \$50 annual scholarship in the school.

At the meeting of the association of graduates and students held March 21 the following committee was appointed to secure nominations for the annual election of officers for the next meeting: Misses March, Stevens, Shafer, De Berard and Reading.

Art Students' League.

The annual election of officers of the League was held last Wednesday evening. Mr. Stephen Condict was chosen president, and Mr. Albert D. Smith and Miss Amelia M. Ives as the new vice-presidents.

Jack Rivers, who left for Naples a month ago, intending to remain for several years, greatly surprised the students by appearing there one day last week. He discovered on his arrival on the other side that it would be impossible for him to study in the school he wished to enter so returned immediately.

Fred W. Ross, an extremely popular student, entertained a few of his friends last Thursday afternoon. At it was his twenty-first birthday he received many ridiculous presents. One of his gifts was a bull terrier puppy, which is now

regarded as the mascot of the League, and divides his time equally between all the classes.

Rollin Crampton is one of the old League students who is making good. He has established a studio and is doing some good illustrations.

The Society of American Fakirs are working hard preparing for their show next month. The orchestra is doing splendidly under the direction of Mr. Radley, otherwise known as Professor Van Dyke Brown, who also has charge of the ultra-marine band. Every Saturday morning eager bunches of students may be seen in the Academy exhibition picking out pictures to fake. It is expected that the exhibition this year will be an unusually large one and it is eagerly anticipated.

CHARLESTON, S. C.

The annual spring exhibition of the Carolina Art Association opened on March 11 in the galleries of the Gibbes Memorial Art Building.

A reception by the officers and members of the association and an opening address by Birge Harrison, now visiting in Charleston, inaugurated the fourth season in the new art building.

The collection of pictures this year consists of both oils and water colors. It is not as large or representative as those of the past two years, which were arranged by the American Art News Company.

Among the artists represented are W. Funk, with a portrait of Mr. Robert Schwarzenbach; Robert Henri, "Girl in White;" Colin Campbell Cooper, "Port St. Jacques;" Ben Foster, "May Day in the Pines;" C. Johnson, "The Habitant Mother;" Henry B. Snell, "Cornish Coats;" Charles Warren Eaton, "The Pines" and "Late Autumn;" L. Ochtman, "Autumn Days;" B. Crane, "Marsh Lands;" Childe Hassam, "Early Spring;" J. Carroll Beckwith, "Sapho;" Elliot Daingerfield, "Misty Moonlight" and "Whispering Trees;" George Wharton Edwards, marine; C. Potthast, "Village Street;" C. P. Upton, "Peonies;" G. Smith, "Clearing Mists;" E. M. Scott, "Yellow Roses;" Rhoda Holmes Nicholls, "Water Lilies;" J. C. Phillips, "The New Moon;" B. Campbell, "Evening;" W. S. Budworth, "Breezy Day in Johnsburg;" Birge Harrison, large canvases of "St. Michaels and St. Philips Churches;" G. Beal, "The Wave;" P. Dougherty, "Pirates' Cave;" and F. V. Dumond, "The Refugees."

Of the Charleston artists who have pictures in the exhibition are Isabel Cohen, "Marigolds;" Hannah W. Rhett, "The Fortune Teller;" Eola Willis, "The Lake, Magnolia Gardens;" Alice Smith, "The Cliff;" Louise Willis Snead, "Spring"—a portrait study; Leila Waring, "Old Pringle Mansion Gate;" and Mrs. Petigen Verner, half a dozen small pictures of local scenes.

NEW ORLEANS.

The fifteenth annual exhibition of the Art Association of New Orleans, which opened at the Newcomb College Art Gallery on March 14, will close there to-day. The display is made up of some ninety-four oils, watercolors, pastels and drawings and some art craft work. Although blanks and invitations were sent to artists through the country, the pictures shown are, with the exception of an excellent portrait of Capt. I. L. Lyons, by Louise Huestis, and examples of F. Ede, Huger Elliott, William Keith and Walter Nettleton, presumably loaned by private owners here, all from local studios. The best work shown is from the brushes of C.

W. Boyle, who sends some good landscapes and a portrait, and William Woodward, who sends seven of his clever and interesting pictures of old New Orleans and the Gulf coast at Pass Christian and Ocean Springs. R. B. Mayfield, who could see little, if any, good in the large and representative exhibition of American pictures shown by the association last year, has five examples, which hardly justify his critical pose of last season toward the work of American painters, who have won their reputations in larger and more art loving and artistic communities than that of this city.

BOSTON.

French art is well represented this week. The Copley Society exhibit, the fine collection in the Vose Gallery, Sisley's paintings in a local gallery and the loan exhibit of bronzes in the Museum, present an unusual opportunity for the study of French art. There are a large number of interesting works, and three masterpieces:

Millet's "Seated Spinner" in the Copley collection; Dupre's landscape in the Vose collection, and "The Age of Brass" by Rodin, in the Museum.

The Arts and Crafts Society is showing some beautiful jewel setting and enamel work.

The special feature of this exhibit is the English craftwork, about one hundred carefully selected specimens. Edgar Perera and Frank Gardner Hale have most interesting jewelry. Both are well known craftsmen. The board of judges have given special commendation to the exhibits of Montfort Hill-Smith, Jane Carson, Theodore Wolcott and Mr. Hale.

The Society is greatly encouraged by the large sales this winter in spite of the hard times. Their handicraft work is greatly in demand.

WASHINGTON, (D. C.)

The Smithsonian Institution as sponsor for the National Gallery of Art has announced the organization of a national advisory board which will in a measure control the affairs of the gallery. This board was selected after consultation with the leading art organizations of the country and will, it is thought, be found thoroughly representative. It consists of Edwin H. Blashfield of the National Academy of Design, Frederic Crowninshield of the Fine Arts Federation, F. D. Millet of the American Academy at Rome, Herbert Adams of the National Sculpture Society and Wm. H. Holmes curator of the National gallery. In passing upon proposed gifts and exhibits this board will save those in authority much responsibility and should engender at the same time, through its authority, confidence on the part of those interested in the institution's welfare. It is an important step.

The character of the Columbus Memorial has been determined this week and announcement has been made that competitive designs may be submitted by all sculptors. Frederick Macmonnies, Daniel French, Lorado Taft, Augustus Querol, Augustus Revolta and Cesare Zocchi will be specially invited to submit models but others who wish may do so at their own expense. The memorial will take the form of a fountain, semi-circular in shape, with a column at the rear, and a statue of Columbus standing on the prow of a boat. Two recumbent lions terminate the wall and dolphins or sea horses throw up the water in ornamental sprays. This memorial is to be located on the plaza of the new Union Station and is

to be set on a platform two or three steps above the level of the street which in turn is semi-circular in form and terminated by two smaller conventional fountains of Roman design. Back of this platform, the height of the station, three ornamental flag staffs are to be erected which will help to knit together the design and give color to the composition. The treatment promises to be exceptionally artistic and attractive.

Quite a collection of interesting copper work by Mrs. Bellamy Storer is now on exhibition in the V. G. Fisher galleries—small panels setting forth marine pictures produced by hammering and through the medium of fire. Sea urchins, fish, lobsters and squids are modeled in low relief and seen through a maze of beautiful metallic color. Jewels are used as factors in the designs and the panels when completed are themselves set in boxes, jewel cases, and mirror frames. Absolutely unique they are both artistic and charming. Mrs. Storer has produced this work entirely as a pastime and sells it merely for the benefit of a charitable institution. It was however exhibited some time ago in Paris and received there appreciation and applause.

An exceptionally interesting exhibition of rare art binding is also at the present time in the Fischer galleries—books derived from famous collections and bearing the arms of noted personages—such for example, as French kings and Italian princes. Specimens are shown of the early Venetian, French and English bindings, together with such oddities as a volume bound in fish skin with filigree silver ornaments. And with these finest examples of the binder's art are placed a small collection of modern books, set forth in appropriate and artistic dress—recent work which shows a return to old art standards and ideals.

At the Library of Congress there are special exhibitions of photographs of early Christian architecture and at the Public Library an exhibition of photographs of Italian Renaissance Architecture is to be seen. Supplementing the latter a lecture was given on Tuesday evening by Prof. Percy Ash, dean of the School of Architecture of the George Washington University.

The Society of Washington Artists closed its annual exhibition on Wednesday, and Mch. 28 the Capital Camera Club opens its annual exhibition in the same hall—the hemicycle of the Corcoran Gallery.

PITTSBURG.

The feature of the annual exhibition in the Carnegie Institute to open April 30, will be a loan collection of the works of Winslow Homer.

In the group will be more than twenty of the most famous of Homer's works, including two from the Boston Museum, one from Providence, one from Providence, one from Milwaukee, two from the Metropolitan Museum, one from the Lotos Club, and others from the private collections of Dr. E. J. Adams and Messrs. Charles W. Gould and Samuel Untermyer, of New York.

John W. Beatty has announced the jury of award for the coming international exhibition of paintings. The members are George Hendrik Breitner and Albert Neuhuijs, of Amsterdam, Holland; John Alexander White, William Merritt Chase, Kenyon Cox and Robert Henri, of New York; Charles H. Davis, of Mystic, Conn., and W. L. Lathrop, of New Hope, Pa. The jury will meet here on April 9.

CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, PITTSBURGH, PA.

International Exhibition of Paintings and Sculpture.

Works (not for competition) received on or after April 9.

Opening of Exhibition, April 30.

Closing of Exhibition, June 30.

AMERICAN WATER COLOR SOCIETY, 215 W. Fifty-seventh St., N. Y.

Works to be delivered April 17 and 18.

Opening of Exhibition, April 30.

Closing of Exhibition, May 24.

WOMAN'S ART CLUB OF NEW YORK.

Seventeenth Annual Exhibition at Bauer-Folsom Galleries, New York.

Works received, by woman artists only, March 30.

Opening of Exhibition, April 1.

Closing of Exhibition, April 15.

THE GUILD OF BOOK WORKERS 333 Fourth Avenue, New York.

Works received, April 17.

Opening of Exhibition, April 22.

Closing of Exhibition, April 25.

ART INSTITUTE OF CHICAGO, Chicago, Ill.

Twentieth Annual Exhibition of Water Colors, etc.

Entries to be made before April 14.

Collections, New York, Boston, Philadelphia, April 15 and 16.

Works to be delivered by April 18.

Reception, April 28.

Closing of Exhibition, June 7.

William Ritschel is painting some watercolor views of Katwick, Holland, which are rich in color quality. He has sent two watercolors to the Baltimore Water Color Club show. An oil was recently shown in the Boston Art Club.

Alonzo Kimball is illustrating a new story by Edith Wharton, to be published by Scribner Bros. The illustrations are in pastel, which Mr. Kimball handles skilfully. He is illustrating in oils a poem of Theodore Roberts on "Joan of Arc."

Mrs. and Mrs. Alonzo Kimball will give a musicale in their studio in the New Colonial on April 2, at which Jan Sikesz, the eminent Dutch pianist, will play.

There will be a dinner of compliment to John La Farge on his seventy-third birthday, April 8, at the National Aarts Club.

WATER COLOR ELECTION.

At the annual meeting of the American Water Color Society last week the following were elected: President, J. C. Nicoll; treasurer, James Symington; secretary, W. Merritt Post. Members board of control for two years, A. T. Van Laer and Charles Warren Eaton.

Henry S. Bisbing recently returned to Paris from the United States, where he remained about three months. In relating his impressions of art in that country he said to a Herald correspondent recently:

"America is making wonderful and rapid progress in all that pertains to art, and I must say that its future in that respect appears to be very brilliant. Contrary to a popular impression, the American people are not entirely engrossed with the desire and habit of money-making. It may be said that the great money wealth in America is building up the art wealth.

"Many fortunes have been made, and their owners are giving attention to the study and collection of artistic treasures, new as well as old. Moreover, money in the hands of art lovers is ready to be invested in the works of clever painters, and thus the latter are stimulated to put forth their greatest efforts.

"The objection might be raised that money and good intentions could not necessarily produce good art, but I take occasion to say that, from my own observations, the United States now claims among its resident artists some of the very best. I did not have time to examine the works of a great many of them, nor could I name all, but such painters as Mr. Redfield, Mr. Smedley and Miss Emmet are certainly of the highest rank with respect to the modern school. There are dozens of others of the same class."

Mr. Bisbing, after about thirty years of life abroad, is contemplating returning in about a year to his native land, there to remain permanently, and it is rumored among his acquaintances that at the same time he abandons Paris he will also abandon "single blessedness."

The house of Knoedler and Co. has invited a group of women artists to exhibit at their galleries from April 20 to May 2. Those invited include Mrs. Condie Lamb, Mrs. Amanda B. Sewell, Lydia Field Emmet, Mrs. H. B. Smith, Alethea H. Platt, Mrs. A. Winkler, Charlotte B. Coman, Helen Watson Phelps, Mrs. Colin Campbell Cooper, Mrs. Georgie Fay, Clara MacChesney, Marion Swinton and Mrs. William Parish, who will send her picture, "Worship," which has created such a stir among her artist friends.

Otto Cushing and C. Allan Gilbert, the artists, gave a costume party in Mr. Gilbert's studio, No. 17 West 35th St., March 21. The guests were for the most part members of a club called Le Cercle d'Amis. The studio was trimmed with artificial flowers, and a canopy of scarlet poincianas hung from the skylight in a way to suggest the hanging gardens of Babylon. The walls, covered with Oriental embroideries, were decorated with poinettias, and vases of roses were on the tables and desks.

Over the model throne was a canopy of flowers, and a strong calcium light was turned on the arriving guest. The guests were announced according to the character they mentioned to the footman. Then the person ascended the throne, while the others grouped about and tried to penetrate the disguise. The guests were mostly artists, actors, and writers.

WITH THE ARTISTS.

Ben Foster has sent his landscapes, one a sunset, the other a moonlight view, to the Carnegie Institute exhibit at Pittsburgh. These paintings were requested by the jury, on which Mr. Foster has served for four years and from which he has recently resigned. In speaking of art conditions in America, Mr. Foster dwelt on the growing interest, in the cities of the Middle West, in paintings of true merit. "Not only," he said, "is the appreciation growing, but the demand is greater in proportion than in New York City. Artists of the metropolis would do well to look to the West as a picture market of large possibilities."

William J. Baer is painting a miniature of Miss Sadie Jones, daughter of Mr. and Mrs. Pembroke Jones. Miss Jones is portrayed seated against a background, a formal garden and suggestive of spring, an appropriate setting for her fair coloring.

Miss Mary Ursula Whitlock is in charge of a loan exhibition of miniatures and medallions to be held in the ball room of the Hotel Gotham, on Wednesday and Thursday next, from 2 to 7 P. M. each day. Meses. Grover Cleveland, R. W. Gilder, Lucia Fairchild Fuller, M. Lesley Bush-Brown, Gilbert Colgate, John W. Alexander, Misses Cecilia Beaux and Alice Beckington, William J. Baer and John W. Alexander are on the reception committee.

F. Ballard Williams has recently sold a charming figure work, with landscape background, entitled "Confidence." He has on view in his 67th Street studio several other figure works rich in color and poetic feeling.

Miss A. Lenique, of the Sherwood Studios, has recently completed a three-quarter length seated portrait of a beautiful woman, Mrs. Gerald M. Borden. The portrait, now at Knoedler's, is in pastel, and recalls Gainsborough's presentment of Lady Sheridan. It is well drawn and posed and charmingly decorative, very delicate and attractive in color and beautiful in expression. The artist has been most successful in pastels.

Carle Blenner is painting two portraits one of a prominent lawyer and another of Mrs. Henry Young, of Tuxedo. He is also painting in his spare time some genres and heads with artificial light effects.



"THE LARK"

By Lillian Genth

Winner Julia A. Shaw Prize

Annual Academy Exhibition

Professor Paul Clemm, who occupies the chair of art history at the University of Bonn and who was Harvard exchange professor this year, has purchased two canvases of Leon Dabo for the Royal Museum of Bonn. The paintings are "La fete de Nuit"—a nocturne—and "Evening—Hudson River."

Mr. Hugo Reisinger has also acquired two of Leon Dabo's paintings for his collection: "Snow on the Palisades" and "Evening Mist."

The death occurred on March 18 of Augustin Flint, a portrait and miniature painter, long resident here, and who has executed likenesses of many prominent New Yorkers.

Colin Campbell Cooper, who has been very ill, is reported as convalescent.

Miss Vedder, daughter of the veteran American painter, Elihu Vedder, is on her way to America. Miss Vedder is herself distinguished as a painter of 'apestries, and is said to be as clever in her line of art as her father and brother in theirs.

Mrs. Laura B. Starr talked on the "Customs and Costumes of the World" at the Pen and Brush Club, No. 30 West Twenty-fourth Street, on Wednesday afternoon, illustrating her talk by dolls, dressed to represent different costumes of different countries.

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Copies of the "American Art News" are now on sale at Brentano's, 225 Fifth Avenue. Also at Brentano's, Avenue de l'Opera, Paris.

The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrange Pres, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

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BERLIN, American Woman's Club, 49 Münchenerstrasse

BRUSSELS, Crédit Lyonnais, 84 Rue Royale

LONDON, American Express Co., Haymarket St.
W. E. Spiers, 36 Maiden Lane, W. C.

PARIS, American Art Students' Club, 4 Rue de Chevreuse
Brooklyn Daily Eagle, 68 rue Cambon
Morgan, Harjes & Co., 51 Boul. Haussmann
American Express Co., 11 rue Scribe
Cordier Militaire, 49 Avenue de l'Opera
Crédit Lyonnais, 21 Boul. des Italiens
Comptoir National d'Escompte, 2 Place de l'Opera
American Art Association, Notre Dame des Champs
Munroe et Cie, 7 Rue Scribe
Chicago Daily News, Place de l'Opera
Thomas Cook & Son, Place de l'Opera
Students' Hotel, 93 Boul. St. Michel

RETURNING PROSPERITY.

We are pleased, indeed, to record this week evidences of that returning prosperity in and to the art world, of which there have been indications of late. The sale by a Fifth Avenue house of perhaps the most important example of Josef Israels imported in many years, "The Frugal Meal," and of an important Rembrandt, the "Portrait of My Mother," to a well known Western collector, and the unexpectedly good prices obtained at the recent auction sales of fine textiles and Oriental porcelains and objects, with the large and interested audiences at these sales—all are sure proof that the wave of depression is fast passing away. This coming week will bring the sale of the pictures owned by Mr. Edward Brandus, which should be largely attended, and at which careful and watchful buyers may obtain good bargains, and the following week will, in its turn, bring an auction sale for the first time this season at Mendelssohn Hall, that of Mr. Blakeslee's pictures. All this indicates a healthy movement and one that makes for hope and encouragement.

A FAIRY ART STORY.

We do not credit the fantastic story recently published in the New York

Times to the effect that the portrait of Miss Mary Gardem recently exhibited in the Fifth Avenue window of Knoedler's was so admired by the wealthy Mr. James B. Haggin that he offered \$10,000 for it as the work of an unknown artist, and then increased his offer to \$25,000, to secure the coveted prize for that sum, only to find it had been painted by his grandson, Ben Ali Haggin, whose artistic talents the aged millionaire had previously derided.

The story was an advertisement perhaps for the young painter, but it overlooked the essential fact that the canvas was duly signed by the artist, whose identity was therefore not unknown to both the Knoedlers and Mr. James B. Haggin, and while a faithful presentment of the fair songstress in her popular role, was not worth anything like \$25,000 and never sold for that sum. But it was a good fairy story and was believed in the boudoirs and tea-rooms. Si non e vero, e ben trovato.

LOW DEFENDS ACADEMY.

Will H. Low, the well known artist, comes to the defence of the National Academy of Design in a long and well considered letter to a daily—too long unfortunately for republication in our columns—in which he says, and very truly, that the "present exhibition of the old organization is a good one, as good as others given under the same auspices, although less good than the 'Sachems of the inner council' could provide, if larger facilities for exhibition were placed at their disposal." He compliments the jury, and Mr. Harrison B. Morris, "whose experience, judgment and whole souled devotion to the cause of American art," he says, "will, it is expected, acting in consonance with the Academy council, hasten the day when New York will appreciate the need of an adequate building for the comprehensive exhibition of our current art."

All this is very well, but, Mr. Low, like other writers who share his views, offers no suggestion as to how New York is to be made to appreciate this need of an adequate building. There is an old story of an unregenerate man who attended a prayer meeting of the faithful in his small town, held to sympathize with the condition of an ailing and poverty stricken sister. After listening to several long prayers offered in behalf of the sufferer, all filled with personal expressions of sorrow for her condition, and some with covert allusions to the sinner "in our midst," the aforesaid sinner rose and walked up to the platform. There turning and facing the audience, he drew a ten-dollar bill from his pocket and laying it on the preacher's desk said, "I'm sorry for Sister Jones ten dollars."

What millionaire art lover is "sorry" for New York's impoverished condition as regards proper exhibition galleries, say \$100,000, to start the ball rolling?

NATIONAL ACADEMY EXHIBIT.

(Second Notice)

A second visit to the eighty-third annual exhibition of the National Academy, now open at the Fine Arts Galleries, and more careful study of individual pictures and sculptures, affords no reason for any change in the opinion of the writer, that it is, in the breadth of its scope and as a display, the most hopeful and encouraging that the veteran organization has yet made.

There are lapses here and there, and some few painters of ability are not represented at their best, while the absence of others of note is to be regretted, but on the whole the display has an unusual number of good pictures, a sprinkling also of good sculptures, and is arranged and hung more satisfactorily than ever before. The admission and prominence given to the works of certain painters who have either been rejected or badly placed at previous exhibitions and which treatment has naturally not only put themselves and their fellows out of sympathy with the Academy, but given ground for adverse criticism—is the most hopeful and best evidence of a changed order of things. Better counsels, and perhaps the influence of Mr. Morris, who has certainly made himself felt in the display, have certainly brought about a change of attitude and a result that is beneficial in the extreme. It is not likely that we shall for the present have a new "Four" or "Eleven," or even a "Forty-four."

The Prize Pictures.

Since the first review of the display was made, the prizes have been awarded, and these awards will, I think, be generally commended. Surely, there can be no dissenting voice as to the ~~Saltus medal of merit going to~~ Edmund C. Tarbell for his dignified, truthful portrait of President Seeley. Robert David Gauley certainly deserved also the Clarke prize for the best figure work, for his strongly painted decorative and well thought out "Tanagra." Philadelphia deservedly carried off through Miss Lillian Genth, with her fine nude outdoor study, the Julia A. Shaw prize, and the Hallgarten prizes, mirabile dictu, went, two of them, the first and second to such so-called Neo-Impressionists as the landscapist Ernest Lawson, and the figure man George Bellows, and the third to W. W. Gilchrist for an excellent figure work, "Daughter and Doll." W. Granville Smith also deserved the Inness gold medal for his fine landscape "Indian Summer."

Paintings That Appeal.

Some pictures necessarily omitted in my first review, and which appeal to me at least, are Charles Rosen's "Fresnet," clear aired and full of life and movement; De Witt Lockman's three-quarter length seated portrait of a young woman, entitled "Corner of a Studio," virile in handling and lifelike in expression, the grays of the gown well painted; E. W. Redfield's "Road," a simple strong true landscape; Gustave Wiegand's delicate feeling "Dawn of Spring;" Leslie P. Thompson's well painted, but too stiffly posed, "Girl in Brown," and Lucia Fairchild Fuller's exquisite, refined and dainty "Rose Gown."

There is a largeness and distance and air in Edward Gay's "Over the Hills and Far Away," which makes it one of the very best landscapes yet painted by this veteran and able artist. Thoroughly characteristic, and of course good, are Arthur Parton's "Lingering Rays" and R. M. Shurtleff's "Woodland Shades." Amanda Brewster Sewell's full-length portrait of Mrs. Sydney

Paget is not up to her standard and is hard and cold, although well posed and drawn. In "The Song" William M. Chase gives us again one of his old time admirable studio interiors with figures; F. K. M. Rehn's "Line Storm" is a truthful fine study of the sea, and Granville Smith's prize landscape, "Indian Summer," shows him at his best.

Landscapes and Portraits.

Tender and true in color and outdoor feeling is A. T. Van Laer's "Litchfield." Howard Russell Butler's "Maive and Gold" is a scene on those golden Pacific shores with their wind of sunshine and of light which he paints so well, and appreciatively, and Irving R. Wiles' bust portrait of Paul Cornoyer is solidly and strongly painted and truthful in likeness. The painting of texture and details of a dress in Thomas Anshutz's "Breaker" is exceptionally good, but the subject is not attractive. Two delicate airy and atmospheric landscapes, Childe Hassam's "Moonlight—Isle of Shoals," and Bolton Coit Brown's "October" have been well hung together, as their delicate bluish tones harmonize. Prof. Brown has taken a long stride forward in this picture—and it is a pleasure to see it so well hung and evidently appreciated.

It is difficult to believe that the same brush, that of Edward F. Rook, painted the coarse "Laurels" and the tender tonal "Haunted House," with its sense of night and mystery, that hangs nearby. Bruce Crane, Ernest Lawson, Ben Foster and Charlotte B. Coman all have characteristic and good landscapes near together, and in the "Newsstand" S. J. Woolf shows a thoroughly good and thoughtful figure work.

More Portraits and Figure Works.

Stanley Todd's portrait of Mrs. Col. Mann is a good likeness but uninteresting; "La Gigia" by Charles W. Hawthorne, is one of the very best figure works shown—admirably painted, but oh what an ugly model. It is interesting to contrast Winslow Homer's early and hard "Hound and Hunter," dramatic and well presented as is its theme, with his later "West Wind," one of the strong Maine coast series. A portrait of a boy by Charles Hopkinson has the merits of sober painting and truthful likeness, and Henry S. Hubbell's "Intermezzo" is an unusually good figure work.

The late Jasper F. Cropsey should see how a modern painter such as E. H. Potthast renders crimson glowing autumn foliage. These trees aflame of Mr. Potthast's are true to nature. Hugh H. Breckenridge's "Thread of Scarlet" is effective in its management of light but is too hard. A delightful little landscape by Evergood Blashki, "Woods," and E. Irving Couse's characteristic Indian canvas, "Voice of the Falls," complete the more striking pictures in the south gallery.

Pictures in Center Gallery.

In the center gallery the pictures which seem to the writer to most appeal are as follows: George W. Maynard shows a characteristic group of mermaids in "Sail Ho." Will S. Robinson's "Golden Bough" is too dry. Leonard Ochtman's "Morning Light" is a charming tonal study, painted with much feeling. There is a sense of rushing water in F. J. Waugh's "Coast near St. Ives" that makes it a superior marine indeed. Sergeant Kendall's "Narcissa" seen in Philadelphia, is a variation of his accustomed theme and a truthful, strongly painted study of childhood. The spirit of Paris, the Paris of the boulevards, breathes in every line of Harry Watrous' clever "Cup of Tea, a Cigarette and She,"

(Continued on page 6.)

LONDON LETTER.

London, Mch. 18, 1908.

At last there is an upward movement in the picture market and some good prices were obtained at the sale of the Dickens Picture Collection this week. Several Turner watercolors sold well; "Constance" £2,310; "Windsor Castle" £1,785; "Carnarvon Castle," £1,018, and "Zurich," £714. "Love Among the Ruins," by Burne-Jones, brought £1,653, a good price considering that it has seen trouble. This watercolor, when sent for reproduction many years ago, looked so like an oil that the operator tried to freshen it up with white of egg, with the result that the color, of course, came off, and Burne-Jones had practically to repaint it. It does not show its sufferings to the casual eye, but the artist always looked on it as a ruined picture.

At the same sale De Wint's view of Lincoln town and cathedral made £1,102, Rossetti's "Lady Lilith" £441, W. Hunt's "Too Hot" £767, Pinwell's "The Great Lady" £472, and Prout's "Entrance to Chartres Cathedral" £483.

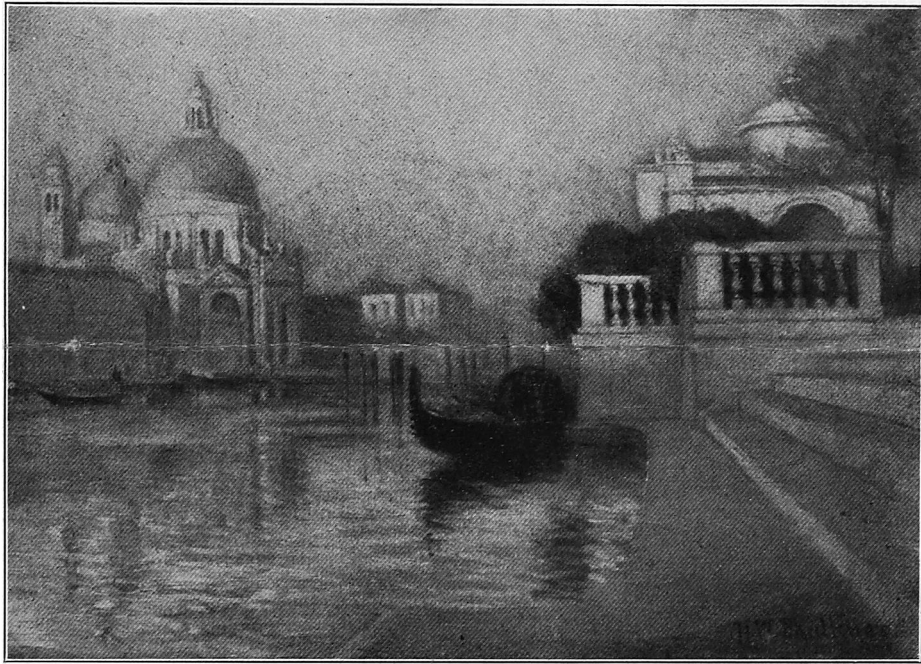
The highest price of the day was reached by Fred Walker's "Harbor of Refuge," which made £2,709. Another Walker, "The Violet Field," made £1,680, and a third, "The Old Gate," £1,575; and George Mason's "The Gander," £1,995. It is worth noting that both these artists were outside the Royal Academy, although their fame is ever growing while that of some of their more popular contemporaries is on the wane. Against these prices should be set £173 for St. Michael's Mount," by Clarkson Stanfield, R.A.; £52 for a cattle-piece, "Evening," by T. Sidney Cooper, R.A.; £136 for "The Roundelay," by Seymour Lucas, R.A.; and £120 for "Storm and Sunshine," by W. L. Wylie, R.R. Twenty-four other examples of Mr. Wylie's painting fetched still lower prices, the original sketch for his picture, "Toil, Glitter, Grime and Wealth on a Flowing Tide," being knocked down for £78. The picture painted from this was bought for the nation by the Chantray Trustees (i. e., the Council of the Royal Academy) for £2,000. A little reflection on these hard facts will help strangers to understand the dissatisfaction felt here with regard to the present administration of the Chantray Bequest.

The interesting experiment of the Allied Artists' Association, Ltd., (69 Chancery Lane, London) in holding a mammoth international art exhibition without any selecting jury at the Royal Albert Hall in this July is making a considerable stir here. By an oversight the list of Founder Members published in the American Art News—which, as usual, was ahead of Europe in giving the glad tidings—did not include the names of Frank Brangwyn and Walter Crane, both of whom are strongly supporting the new movement and speak enthusiastically of the idea. The inaugural exhibition will contain first-class novelties in a fine group of modern Indian paintings by the first native artists and a fine representative section of modern Russian arts and crafts. Princess Marie Tenicheff is sending a special display of her decorative objects which lately created a sensation in Paris.

The exhibitions at the Whitechapel Art Gallery are always interesting, including some special features, as well as an unusually catholic and representative collection of contemporary British art. This year the special feature of the exhibition is a collection of copies of great masters by distinguished living and deceased artists. Here we

have Gainsborough's copy of Vand dyck's "Lord John and Lord Bernard Stuart," by Constable a copy of a Ruysdael, and a wonderful collection of copies of Velasquez by Sargent, Lavery, Miss Ethel Walker and other distinguished moderns. Mr. A. McEvoy sends a splendid glowing copy of Titian's "Noli me Tangere" to keep company with Etty's copies from Tinteret and Veronese. The original pictures include many that are familiar in the West End, Sargent's "Lord Ribblesdale"; Mr. Clausen's "Building the Rick"; Mr. Orpen's "The Connoisseurs," and Mr. Hernal's "Summer." Newer to many will be Mr. McTaggart's noble landscape "The Storm," and Mr. Frank Brangwyn's "Slave-market."

To Room XI. at the National Gallery there have been added four pictures bequeathed by Mr. Hy. Callcott Brunning: "Interior of a Classic Church," "Vespers" and "After Vespers" by P. Neeffs, and H. Steenwyck's "Interior of a Gothic Church." New additions to the Scottish National Gallery at Edinburgh are an early Siennese "Adoration of the Magi," "Christ on the Road to Calvary," ascribed to the school of Benozze Gozzeli, "The Halt" by I. Van Ostade, and "A Young Bohemian" by the late Thomas Graham.



VENICE AT DAWN

By Herbert W. Faulkner.

In recent exhibition American Art Association, Paris

At the Goupil Gallery (5 Regent Street) Alvin Coburn and Baron de Meyer are showing a collection of very beautiful "Camera Pictures," which, while not pretending to be other than photographs, admirably conveys of what this process is capable in patient and artistic hands. The fine composition of Mr. Coburn's, "The Tunnel-Builders," marks the high-watermark of photographic art and there are many other beautiful prints by both exhibitors. An exhibition illustrating the art of William Morris, and including tapestries, wall papers, books, etc., opened at the Nicholsons Institute, Leek, March 16.

Mr. John Baillin's third annual exhibition of flower paintings will be opened at 54 Baker Street, Thursday. In addition to the flower paintings there will be shown drawings by Dautmer, Steinlin, Forain, Willette, Ospevat and Caran d'Ache.

At the Ryder Gallery (48 Albemarle Street) is an exhibition of landscapes and figure subjects in pastel by A. Lye Baldry, the well-known writer on art.

A private view of an exhibition of works by Gerard Chowne, Philip Connard, Alfred Hayward, G. F. Kelly, Henry Muhrman and A. E. Vokes will be given at the Goupil Gallery on Saturday next.

BERLIN LETTER.

Berlin, March 16, 1908.

In art circles there is much talk about the temporal retirement of Herr von Ischudi from the management of the National Gallery and deep regret is expressed at what is said to be nothing less than a disguised resignation.

The facts are that Herr von Ischudi was at variance with his imperial master. He was of the opinion that some room should be devoted in the gallery of modern painters, whereas the Kaiser most exclusive in his tastes as always, will have only ancient and classic artists and no others.

Herr von Ischudi had already, in various occasions, incurred the imperial resentment, when, quite recently, having sought permission for the purchase of some pictures of the Barbizon school against which the Kaiser nourishes a special dislike, he met with such a rebuke that there remained no other course for him but to resign. His departure is looked upon as a loss well nigh irredeemable, for, to say nothing of his being a recognized authority in art, it is he whom the German public has to thank for the wonderful organization of the National Gallery, an organization which, so far, has found no equal anywhere.

PARIS LETTER.

Paris, March 18, 1908.

The event of the opening season has been unquestionably the dispersal under the hammer of the magnificent collection of modern paintings, the property of the late Jules Cronier. The sale which was managed throughout by Mr. Beandoin, Mr. Chevallier's able successor, assisted by Mr. Lair Dubreuil, gave an aggregate return of \$133,000.

The highest price paid at the first auction was for a Corot, "Fishing Boat at Mooring," an exceedingly fine and small example of the master's best period, which was secured by Messrs. Arnold and Tripp for \$7,820. A curious fact is that this same picture was bought only a few years ago for \$4,600 from the same firm, which has now gladly paid nearly double that price to secure it again.

The sum of \$3,580 was paid for another Corot, "A Meadow by a Pond," and \$2,720 for a third one "the old bridge at Mantes," both pictures being knocked down to Messrs. Arnold and Tripp.

A remarkable example of Jules Dupre fetched \$6,800 (Messrs. Boussod and Valadon) and "The Alder plot near Herisson," by Harpignies, went for \$4,000, (Mr. Obach).

The "Marseilles Harbor," a large and masterly composition, which certainly ranks among Ziem's finest works brought only \$3,360, which is little indeed if one reflects what was the market value of a "Ziem," not long ago. This magnificent example was secured by Messrs. Arnold and Tripp, in competition with Messrs. Leroy and Simonson.

Another Ziem "Setting sun behind the Doges palace Venice" went to Mr. Felix Gerard for \$1,600. A remarkable Diaz "Oriental Women in a Wood" was secured by Mr. Duperre for \$1,600; "Young Mother" by Shermit fetched \$3,000 (Messrs. Boussod and Valadon) and two Dutch landscapes by Yongkind, were knocked down for \$1,160 and \$960 respectively.

Prices still higher were paid at the second auction. Here are the chief bids and the names of the purchasers:

"A Farm at Etretat," Corot, \$6,400; Messrs. Arnold and Tripp.
"The Loire at Briare," Harpignies, \$4,000; Herman Schaus.
"The Pond," Jules Dupre, \$2,300; Herman Schaus.
"The Esclavons Quay at Venice," Ziem, \$2,700; Mr. Saint.
"A Venetian Scenery," Ziem, \$2,000; Mr. Bernheim, Jr.

A few examples of the Dutch and French schools were eagerly disputed by dealers and amateurs. Mr. Klineberger gave \$1,520 for a small example by Franz Hals "Drinking Men." He also paid \$800 for a "Rustic Home" by A. Van Ostade and the same price for a "Piper" by Teniers.

The Louvre Museum has just concluded the purchase for \$5,000 of a fine Greco "Christ on the Cross surrounded by the donors." The picture was found in a garret in the town hall of Prades, a small town of the Spanish boundary. The Louvre hitherto possessed only one example of Greco, which is far from having the artistic value of the "Christ on the Cross." Connoisseurs are unanimous in their praise and especially admire the head of the two donors at the foot of the cross.

At Devambes's Mr. Boutet de Monvel is exhibiting a number of colored prints, which attract much attention.

At Petit's the yearly salon of the Society of Painters and Sculptors, the president of which is Mr. Auguste Rodin, has just opened its doors.

Now, it is too clear that the gallery will henceforth be given up entirely to the narrow minded artistic clan and to the Kaiser's most exclusive tasks. As the Emperor put it himself quite recently, "He will see that German art does not get contaminated by questionable promiscuities."

A cable to the Tribune says: The Royal Institute of Painters in Water Colors has a large but mediocre show. There are no leaders to set a high standard of work, and the majority try to be original by misusing water color and making it look like oil or something else.

The Burnett collection of modern pictures and drawings has gone sluggishly at Christie's except for Turners and Corots, but more interesting sales are coming, Sir Acland Hood's and T. H. Ismay's, with important works. Bishop Gott's library has brought fair prices at Sotheby's, Mr. Quaritch carrying off the best prizes.

Thieves recently broke into the magnificent Villa Aldocrandini, at Frascati, Italy, which dates from the sixteenth century, and carried off a valuable bust in Corinthian bronze of Pope Clement VIII.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Etchings and lithographs by modern German artists.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Century Association, 7 West Forty-third Street**—Admission by card—Portraits owned by Columbia University to April 1.
- Cottier Galleries, 3 East Fortieth St.**—Pictures owned by the late James S. Inglis to March 31.
- Durand-Ruel Galleries, 5 West Thirty-sixth Street**—Paintings by Loiseau to April 11.
- Ehrich Galleries, 465 Fifth Avenue**—Exhibition of early Dutch and Flemish art.
- Katz Gallery**—Recent works by Cullen Yates, Will S. Robinson and William Ritschel to April 6.
- Knoedler Galleries, 355 Fifth Avenue**—Portraits by Albert Rosenthal and sculptures by Pierre Feitu to April 4.
- Lenox Library**—Etchings and lithographs by modern Dutch artists. Also etchings made by a new process by Ozias Dodge.
- Macbeth Galleries, 450 Fifth Avenue**—Paintings by deceased American artists from Gilbert Stuart to Whistler, Inness, Wyant and Minor.
- Metropolitan Museum**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum**—Special exhibition of the late Augustus Saint Gaudens' works.
- Montross Galleries, 372 Fifth Avenue**—The annual exhibition of "The Ten" to April 4.
- National Academy of Design**—Annual Spring exhibition at the Fine Arts Galleries, 215 West Fifty-seventh Street. Open daily from 9 A. M. to 6 P. M., and 8-10 P. M. Sundays 1-4 P. M. Admission 50 cents. Free days, Tuesday, Friday and Sunday. Open to April 18.
- National Arts Club, 119 East Nineteenth Street**—Annual spring exhibition of members' works, April 1 to 25.
- Noe Galleries, 477 Fifth Avenue**—Special exhibition of Barbizon and modern Dutch masters to April 9.
- Photo-Secession Galleries**—Photographs by Edouard J. Steichen to April 2.
- Powell Gallery**—Paintings by G. Glenn Newell to April 10.
- Pratt Institute, Brooklyn**—Ecclesiastic, memorial and historical art loaned by J. & R. Lamb, to April 10.
- Tooth Gallery, 299 Fifth Avenue**—Special exhibition of selected modern foreign pictures.

EXHIBITIONS NOW ON.

A special exhibition of selected modern foreign pictures is now on at the Tooth Galleries, No. 299 Fifth Avenue. The display is an unusually good one and should attract art lovers. There is a good Roybet, two admirable cabinet sized landscapes by Harpignies, and examples, also, of Ziem, Thaulow, De Bock, Mesdag, Clays, Cazin, Lepine, Rico, Peter Graham, Ridgway Knight, Joseph Bail, G. Clausen, Verboeckhoven, B. W. Leader, and a fancy female bust portrait, glowing in color, by Jeanne Roumanie, a pupil of Henner.

Salmagundi Exhibit.

The Salmagundi Club opened its exhibition of black and white, with a stag on Friday night last. There was a large attendance of members and guests.

The Shaw Purchase Prize went to Frank Russell Green for a large proportioned monotype called "Land, Sea and Sky," and no one will dispute the decision of the jury, for this is the worthiest offering in the show. Hanging opposite on the other wall is "In the Black Hills," by F. De Haven, an interesting composition. "The Spanish Beggar," a monotype by F. Luis Mora is his only contribution, but a very able one.

A strong likeness and an excellent drawing is the study for the portrait of Rev. L. H. Parkhurst by Joel Nott Allen. Ten monotypes are shown by Charles Warren Eaton, which make a most interesting display and there is also an interesting monotype by S. Anthony Guarino.

It is to be noted that this form of art expression is becoming more and more frequent and the results are often beautiful.

Some lithographic drawings, well executed by Arthur Schneider are shown and the always interesting work of H. A. Vincent is exemplified in his "Sea Wall at the Battery." A seascape rendered in a strong, interesting manner is shown by Frederick J. Waugh and to close without mention of "A Muse" by Warren Davis would omit one of the best things here. The exhibition will continue through today.

Photo-Secession Exhibit.

In the "Little Galleries of the Photo-Secessionists" is an exhibition of color photographs—autochromes they are called—which has attracted much interest in Paris and has been commented upon by some of the American magazines. These photographs are still an experiment, but have promise of artistic fulfillment. Edward J. Steichen has been able to seize and hold the illusive quality of light and is doing in color photography what the "Luminists" in France are in painting.

The plates are made by a process in which a solution of gum arabic, bichromate of potash and a pigment, are treated with the primary colors and are photographed through the glass. Then this negative is made a positive, which has the complementary colors that appeared in the negative.

This positive is the portrait, or landscape, whichever it may be, and shown with the light streaming through, is opalescent in quality, which changes with the changing light. As yet it has been impossible to adequately make color prints, as the peculiar quality of the positive vanishes when put on paper. This may come later, however, as this art is only six months old.

Mr. Steichen shows some other poetical studies on platinum and a bromide paper. He is particularly successful in portraits of Auguste Rodin shown with his "Eve," "Eleanor Duse," "George Frederick Watts," and "Gordon Craig." In all of his studies Mr. Steichen shows the poetic viewpoint and has been able to make the camera sensitive to his artistic conception.

Prints at Lenox Library.

In the lower hall of the Lenox Library building there have been placed on exhibition a number of prints by Ozias Dodge, of the Slater Museum, Norwich, Conn. They are described by him as "etchings made by an entirely new process," the process being the result of some years of experimenting with the object of producing a surface to draw upon, and a method of transferring such

a drawing to copper. The process consists in drawing on gelatine with a grained surface, and then using this gelatine film to print by the action of light upon a copper plate coated with a bichromate. The coating becomes insoluble wherever the light acts upon it, so that when the portions which were protected by the lines of the drawing are washed out, the plate can be etched with acid in the usual way. There is the further advantage that the original drawing is not destroyed, but can be used to produce as many plates and as many variations as desired.

The process, as well as the experiments leading up to the same, are interestingly described in a little pamphlet written by Mr. Dodge. The prints in the present exhibition are accompanied also by the original drawings on the films, executed in lead pencil, crayon or red chalk.

The exhibition, which will be on view for two months, affords an especially good opportunity for the study of this interesting process.

Paintings by Loiseau.

Twenty-four oils by Gustave Loiseau, the French Impressionist painter, are now on view at the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, where they will remain through April 11. They are for the most part, scenes along the Seine and Oise Rivers of Northern France, painted at all seasons, true to the locality and full of light, color and air. The artist, who was born in 1865, and whose works have found high and deserved favor with French collectors, while a follower of Monet, has a distinct style, technique, and manner of his own. He paints broadly and evidently rapidly and with keen appreciation of and sympathy with nature. The display is a most attractive one and gives a sense of joyousness and light. Perhaps the more striking examples of Loiseau's art are the "Snow at Tournedos," the strong, clear aired "Banks of the Oise," the delicate atmospheric "Banks of the Eure," the "Corner of a Plain—St. Cyr," "Oise at Pontoise," "Quay of Pothuis—Pontoise," with fine distance, "Quay at Dieppe," and the "Banks of the Eure," with lush greens finely managed.

Old Portraits at Century.

Old portraits of former presidents and officers of Columbia College are on view at the Century Club until April 1. These have, as a rule, little artistic merit or worth, but have much of personal and historical interest.

At the Noe Galleries, No. 477 Fifth Avenue, a group of pictures by the Barbizon and modern Dutch masters have been placed on view and will continue on exhibition through April 9.

The annual spring exhibition of members' work will open at the National Arts Club on Wednesday next, April 1, and will continue through April 25.

An exhibition of landscapes and cattle pictures now open at the Powell Galleries, No. 983 Sixth Avenue, will continue there through April 10.

A special cable to the Herald from Paris, says: The annual exhibition of the Riviera Anglo-American Art Club was recently opened in the Salle Legresle, Nice. Dr. Campbell, to whose initiative and enterprise it is mainly due, had the satisfaction of seeing a large attendance of the British and American colonies. Some 114 paintings were exhibited.

NATIONAL ACADEMY EXHIBIT.

(Continued from page 4.)

which in dash and modernity is alluring. J. G. Brown is to the fore with an unusually good example, a characteristic theme, "Old Friends Must Part;" William J. Rice's portrait is too painty and stiff in pose besides—a falling away from his standard. As a contrast the late John Lambert's "Portrait of Miss Wharton" must be noted. This is one of the finest portraits, not only of this display, but of the past few years—instinct with life and movement, finely drawn and its soft Whistlerian grays and blacks well rendered. It is moreover a splendid likeness.

One of the best genres the able brush of W. Verplanck Birney has yet produced is his "Close of their First Day," a good story, well painted and admirably composed.

Other Good Pictures.

George Inness, Jr., is well exemplified in a delightful landscape, "After the Shower," and W. L. Lathrop's "Twilight after Rain" shows him at his best. Frank Fowler sends a well-drawn and virile full length of a distinguished and handsome woman, and William Thorne's "Dolly" has already been praised and reproduced in the ART NEWS.

Apart from its illustrative quality, William T. Smedley's "Sweethearts" is a charming study of childhood. Paul King's "Evening—Katwyck" is a good Dutch coast scene; Douglas Volk's "Winter Walk" is another of those refined, well-drawn, pensive faced maidens, he so well depicts.

A panel of pictures by the so-called Neo-Impressionist painters and their fellows have all been noticed before in previous displays, but it is a pleasure to see and study again such works as Jonas Lie's "After the Snowfall" and the "Heart of the Woods;" George Bellows' "North River" and "Forty-two Kids;" Robert Henri's "Girl with Hat;" Rockwell Kent's "Evening of a Northwest Day;" John Sloan's "Portrait of a Man," and Jerome Myers' "Sunday Morning."

Other pictures in this gallery that must not be overlooked are Henry B. Snell's fine "Portrait of Miss H.," Lydia F. Emmet's "Portrait of Mrs. F. H. Allen," Willard D. Paddocks' "Golden Age;" Henry S. Hubbell's "Lorette;" William M. Chase's conventional but strong portrait of Mr. Curtis; Charles Warren Eaton's "December Afternoon," and Adelaide Cole Chase's "Portrait." The Vanderbilt Gallery pictures must be noticed another week.

James B. Townsend.

AMERICAN ART ANNUAL.

Filled with interesting and valuable art information, the sixth volume of the American Art Annual for 1907-1908, has recently been published. The volume has been compiled by Miss Florence N. Levy, who is a past mistress in the art of collecting and formulating art statistics, a most difficult and laborious task. It is published at No. 20 West Thirty-fourth Street, New York. Price, \$5.

The book contains two special articles of interest, one on "Art Education an Important Factor in Industrial Development," by Dr. Halsey C. Ives, the other on "Aesthetic Training, Its Development in the Elementary School," by Dr. James P. Haney. The usual lists of sales of pictures, art books, new monuments, exhibitions, art museum reports, reports of art schools, directories of artists, etc., are given.

A review of recent art activities in the United States reveals several interesting facts. Among the most widely discussed subjects have been the establishment of a national department of fine arts, the attitude of art museums toward the public, municipal art improvements, etc.

The volume consists of 480 pages, and contains thirty-two illustrations.

The Edward Brandus Collection.

To-morrow, Sunday afternoon, a special view will be given at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, of an interesting and important collection of old and modern foreign pictures, formed by Mr. Edward Brandus of Paris and New York. The collection will remain on exhibition from to-morrow on through Thursday afternoon, and will be sold at auction in the galleries by Mr. James P. Silo, on the evenings of Wednesday, Thursday and Friday next, April 1, 2 and 3, at 8.30 o'clock.

The long experience of Mr. Brandus and his well-known taste and judgment are evidenced in this collection, which contains pictures which will satisfy the most eclectic taste, and which represent widely differing schools and periods. In fact, it is a collection formed, not by a collector who limits himself to the work of one school or period, but by a man of varied taste and experience, for collectors of all tastes.

Portraits of Fair Women.

The illustrations which accompany this review of the collection will give an idea of its scope and character. Of unusual charm, apart from its personal and historic interest is the portrait of the Duchess of Kent, the mother of Queen Victoria, by Winterhalter, which adorns the first page of this issue of the ART NEWS. This canvas, which comes from the collection of the Duke of Cambridge, is perhaps the most characteristic example of the work of the painter who portrayed the great beauties of the early nineteenth century, and whose portraits of the ex-Empress Eugenie and the Countess de Pourtales created almost a furore when shown at the retrospective exhibition at Bagatelle in the Bois de Boulogne of Paris last summer.

Winterhalter had a peculiar refinement of manner and treatment in his portraits of fair women, and invested them with

these canvases, and recall an age of grace of beauty and of love.

Englishwomen of a little later period, as portrayed by the English masters John Hoppner and George Romney, are shown in the portraits of Lady Sufnell by Hoppner from the collection of Sir Pilkington Sufnell, seventh Baronet, and of the famous Lady Hamilton by Romney from the Georges Petit Galleries of Paris. It is both interesting and instructive to compare these portraits of fair women, as portrayed by both French and English brushes. Each portrait and each school will have its admirers, and who shall decide which is the loveliest?

Further away from our times still is the portrait by A. Van Dashorst of the unfortunate Lady Jane Gray, portrayed in the stiff ruff and head-dress, and the high waisted rich velvet gown of her time.

Early Madonnas.

It is a long step again into the past from even Van Dashorst to the early Italian and Flemish painters, but in this

the great French military painter. Crowds constantly surrounded it, not only at the Salon of 1882, but at the later Paris Exposition of 1889, where it was again shown. It represents, with marvelous fidelity of detail, a typical scene in the Franco-Prussian war, and shows a company of French troops filling a train with horses. The composition is admirable and the attitudes of both men and horses, with the truthful details of costume and appurtenances, are absolutely true to life. But it is the spirit of the canvas, its sense of life and movement, which gives it its value, and which makes it a great work of art. Here is no colored photograph—the figures are alive to-day. Such a canvas should be in the Metropolitan Museum, for no better example of a French military subject has ever been imported.

Since his recent and regretted death, the works of Fritz Thaulow, the Scandinavian painter of "The Snow, the Night and the Stream," have naturally



VIRGIN AND CHILD

By Sassoferato

In Edward Brandus Collection

From Albemarle Collection

It is this wide range of the collection and its inclusion of characteristic examples of so many prominent early and modern painters of so many schools and periods, that give it character and importance.

Appeals to All Tastes.

This year especially Mr. Brandus has brought together an assemblage of canvases, which appeal to not only all tastes, whether one prefers landscapes, portraits, genres or single figure works—the decorative productions of the early French painters, the stately and dignified presentments of the early English masters, or the landscapes and figure works of the Barbizon and later French and other foreign painters—but also pictures which can be placed in public or private galleries, or in the most modest home. The plethoric or the slender purse can also be suited, and, in fact, all art lovers will find in the collection something to please and to satisfy.

indefinable charm. The present portrait shows the quaint costume and coiffure of the period, and the sweet expression of the subject. It is a lovely canvas and one that should grace some artistic mansion.

Equally as important and interesting is the portrait of the famous Madame Recamier of a still earlier period by Baron Gerard. This picture is also one of rare and unusual charm. It depicts the fair sitter in the simple Greek costume which is so associated with her, and is also admirable in expression.

French and English Beauties.

Of a still earlier period are the portraits by the Frenchman, Tournieres, that most decorative of painters, of Madame de Parabere from the Thirion collection, and of Madame de Montlucon. Costumed in rich stuffs, with, respectively, high and low coiffures, these two lovely women of old France, breathe again from



MADONNA

By Jan de Mabuse

In Edward Brandus Collection

From Sedelmeyer Collection

remarkable collection are examples of both. Here is a lovely Madonna by Sassoferato from the Albermarle collection, and another quaint and beautiful, by the great Fleming, Mabuse. Note the sweetness of expression of these Madonnas, and the composition of the works. The art that inspired these canvases was itself inspired by an age of faith. It exists no longer, and this fact augments their value incalculably.

Other Good Pictures.

In addition to the pictures illustrated to accompany this review, there are many others of note in the collection. The clou of the moderns is undoubtedly the large and remarkable example of Berne-Bellecour, "L'Embarquement," dated 1882, and first exhibited in the Salon of that year. This canvas, which measures 4½ by 6.2-3 feet, has always been considered the chef d'oeuvre of

greatly appreciated in value, and the collection contains three excellent examples, all characteristic and well chosen.

Modern French Painters.

Gaston Latouche is a modern French man whose works have grown in the esteem of the cognoscenti of late years. He won the Carnegie medal at Pittsburg two years ago and is here represented by four fine examples. Five canvases by Aime Perret show this painter of the "Poetry of Toil" at his best.

Another military scene by Grolleron, "The Reconnaissance," and three ideal heads of Maurice Jacquet, son of Gustave, who is also finely represented, will appeal to all art lovers.

Among other French modern painters represented are Bougereau, Detti, Falero, Guerin, Louis Kratke, the

(Continued on page 9.)

⁸ Portraits of Fair Women in Edward Brandus Collection.



LADY SUFNELL
By John Hoppner
From collection Sir Pilkington Sufnell



MME. DE PARABERE
By Robert Tournieres



MME. DE MONLUÇON
By Robert Tournieres



LADY HAMILTON
By George Romney

From Georges Petit Galleries



MME. RECAMIER
By Baron Gérard

In Edward Brandus collection.

EDWARD BRANDUS COLLECTION.

(Continued from page 7.)

friend and portraitist of Corot, A. L. and Maurice Leloir, Quentin-Latour, Richet, "the little Corot," Roybet, Toulmouche, the painter of interiors with figures, and who still appeals to lovers of refinement and home life, Vernon and Van Marcke, of whom there is an excellent example.

Painters of other countries than France whose works are in favor and who are well represented are Blommers, of Holland; Gustave Feinck, Northcote, and W. Thornley of England, Springer and Adrian Schulz.

The Barbizon Masters.

The "Men of 1830," who still hold their pre-eminence are to the fore in the collection with such standard bearers as Daubigny, whose "Road in Picardie" comes from the Georges Petit Galleries; Corot, of whom there are two examples, one "Ville d'Avray" from the Petit Galleries, out of the collections of M. Girod and Baron de Neufville, an exquisite picture silvery in tone, and Decamps.

Painters of the Past.

Stepping again into the past such painters as Canaletto, his pupil Guardi, who was in the opinion of many, greater than his master, Clays, Cuyt, Philippe de Champagne, Martin De Vos, Drouias, Luini, Mignard, Oudry, Vecchio, Palma, Ribera, Rubens, with three examples, Teniers the younger, Tocque, Van Dyck, Ven der Helst, Van der Meer, Carle Van Loo, Vestier and the later Vigee Le Brun, present a varied artistic menu for lovers of the old masters of Europe.

Early English School.

And lastly, the great early English school is well represented. George Romney is shown, in addition to his

Lady Hamilton above mentioned, by another charming work, "Meditation," George Morland in a characteristic "Stopping at the Inn," from the collection of Eugene Lamy; Gainsborough by a striking portrait of Dr. Haviland; Sir William Beechey by two fine portraits; George Harlow, the gifted pupil of Lawrence, by three portraits; Hoppner, not only by his Countess of Sutherland but another presentment of a fair woman, while Angelica Kauffman, Sir Peter Lely, and, of course, that other great titled painter, Sir Godfrey Kneller, John Opie and Sir Martin Shee, all live again in their works.

The placing of the first view of this collection on Sunday afternoon is an excellent idea, and the Fifth Avenue Art Galleries, Fifth Avenue and Forty-sixth Street, will doubtless be thronged to-morrow from 2 to 6 o'clock, the hours of the display.

RECENT AUCTION SALES.

Benguiat Textiles.

The first session of the three days' sale of rare and rich textiles owned by Mr. Benjamin Benguiat at the Fifth Avenue Art Galleries, March 19, brought a total of \$17,126 for 130 lots.

The Metropolitan Museum purchased some fabrics with which to complete its cabinets. Among them a Genoese velvet cushion cover and a Genoese velvet valance.

The highest price of the day, \$2,000, was given by Charles, of London and this city, for a pair of tapestry coats of arms, from the Barberini collection. Mr. John Duveen gave \$1,000 for a Gobelin tapestry, "Commandments of the Law," and Mr. A. Pinchot purchased for \$1,100 a large Renaissance tapestry. Mr. C. S. Miller gave \$500 and \$600, respectively, for two Flemish tapestry panels.

At the second session, March 20, Mr. E. H. Archer paid the highest price, \$3,300, for a three-piece set of embroidery, including a cope. Mr. J. T. Forsythe acquired for \$2,500 a suite of Louis XV. furniture. Mr. A. M. Stewart, for \$600, a pair of sixteenth

century portieres of crimson velvet, and J. Lamson, for \$1,350, an Italian tapestry. Other articles sold were: Italian linen lace, \$65, and Italian embroidery, with Renaissance border, to Mrs. John E. Parsons; a piece of Genoese velvet to Mrs. N. Le Roy Edgar; an Italian Renaissance linen cover, \$575, to Mr. W. K. Gordon, and a red silk rug, with Spanish coat of arms, to Mr. Philip Lydig.

The sale ended brilliantly Saturday afternoon, March 21. The items offered in an added catalogue, among which old rugs and textiles predominated, realized \$15,770, making the total for the day \$72,698, and for the entire sale, \$109,704.

The highest price of the session was given for a set of thirteen pieces of Renaissance embroidery, depicting the life of Christ, which sold for \$11,000. Mr. Brayton Ives, with \$1,100, paid for a sixteenth century Polonaise rug, give the next highest figure.

Among a group of rugs that formed a supplementary sale, the highest figure, \$5,400, was paid by Mr. W. J. Atterbury for an old Chinese palace carpet. Mr. H. Klingensfeld paid \$4,200 for an old rose ground palace carpet; another, snuff-colored, on which were decorations in the forms of the emblem of night and day, went to Mr. H. E. Archer, for \$4,000. Eight antique rugs and a tapestry upon which Mr. Benguiat had set an opening figure, found no bidders.

Capt. J. R. Delamar paid \$2,000 for a tapestry, "Maypole Scenes;" Mr. E. M. Stewart, \$2,000 for a Renaissance tapestry; Mr. C. S. Millet, \$1,700 for an Aubusson tapestry, "Don Quixote;" Mr. F. Gray Griswald, \$1,500 for a gothic fleurage tapestry, and Mr. J. Carpenter, \$1,700 and \$1,950, respectively, for four plain velvet portieres of the sixteenth century, and a gothic tapestry, fifteenth century.

Yamanaka Sale.

The first session of the sale of the Yamanaka collection of Japanese and Chinese art at the American Art Galleries, March 19, realized \$25,765.50 for 258 lots.

A lapis lazuli vase, brought the highest price of the sale, \$720, and was purchased by Mr. Fukusuma. Mrs. George Bliss paid \$440 for a rose colored crystal quartz koro. Another vase of jade, of yellow texture and with brown markings, sold for \$425 to Mr. Loring. A rock crystal sphere, mounted on a silver stand of dragon design, was

sold to Mr. Barlow for \$460. An elephant, carved out of a solid block of moss green jade, was knocked down to Mr. C. Remsen for \$430. Mrs. Aurel Batonyi bought two antique Japanese bronze vases for \$20 each.

The total of the second session, March 20, was \$36,618.50. \$1,175, the highest price, was paid by Mr. G. D. Dupont for a peach bloom amphora of the Kiang-hsi-period. Mrs. William K. Vanderbilt, Jr., bought a pear-shaped vase of the Yung-cheng period for \$50. Mrs. Cornelius Vanderbilt obtained a pair of temple jars of the Wan-li period for \$325 apiece. Mr. Oliver H. P. Belmont purchased an oviform jar-shaped vase of white hard paste of the Kiang-hsi period, for \$90. Mr. Courtlandt F. Bishop bought a dozen pieces, aggregating \$960. Mr. Bayard Cutting obtained for \$375 a "powder blue" vase.

The total of the last session, March 21, was \$51,577.50, making the total for the three days' sale \$113,961.50.

Mrs. W. K. Vanderbilt, Jr., who was the largest buyer, purchased seven Chinese rugs, the highest price, \$5,600, being paid for a large rug with fawn colored ground. Mrs. Vanderbilt also obtained, for \$400, an antique rug with an imperial yellow center, and a similar one for \$450.

Mr. A. A. Anderson, bought rugs aggregating \$3,465, and Mrs. Harry Payne Whitney made four purchases amounting to \$2,630, the highest priced one being brought for \$1,350. Ex-Senator William A. Clark paid \$5,400 for a large rug. He also obtained, for \$5,200, another large rug.

Mr. O. H. P. Belmont's principal purchase was a rug with a reddish brown ground, for which he paid \$1,100.

Modern and Antique Pictures.

A special cable to the Herald from Paris says: An important sale of modern and ancient pictures took place March 23 at the Hotel Drouot, the total realized being 169,745 frs. \$33,949. The highest price was for Corot's "Diane et Acteon," dated 1836, which, after spirited bidding, was purchased by M. Bernheim Jeune for 30,000 frs. (\$6,000).

"Les Baigneuses," by Diaz, with a reserve of 3,500 frs. (\$700), was run up to 12,000 frs. (\$2,400), being purchased by Messrs. Boussod & Valadon.

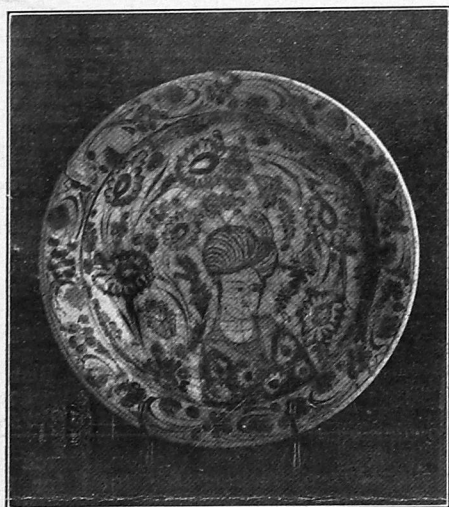
Among the ancients the "Portrait de Madame Prémée, Dame d'Honneur de Marie Antoinette," by Greuze, was purchased by M. de Montredon for 20,000 frs. (\$4,000).



LADY JANE GREY
By A. van Dashorst

In Edward Brandus Collection

From Albemarle Collection



OLD PERSIAN PLACQUE
In Minassian Collection, Paris

M. Minassian, of Paris, who was the first to import from their country of origin, and dispose of in Paris, the ancient, beautiful and richly decorative Persian faïences which were manufactured earlier than those of Rhodes, possesses a series of very beautiful polychrome plates, made at Daghestan by Persian artisans. He also owns a plaque of the Damas epoch XVII. century, of lapis lazuli blue with decoration of two birds, numerous iridescent Persian objects, such as vases, bowls, plaques, etc., and Persian carreaux.

A very old object is a Samargang plaque, made by Persian artisans in the XVI. century, maroon blue in color, and ornamented with a hundred fish, arranged en roseau. There are also a quantity of ancient Persian and Turkish prayer rugs, etc.

It is not possible, in fact, to enumerate the quantity of very rare pieces of this kind which can be found assembled in his apartment in the Rue Choron.

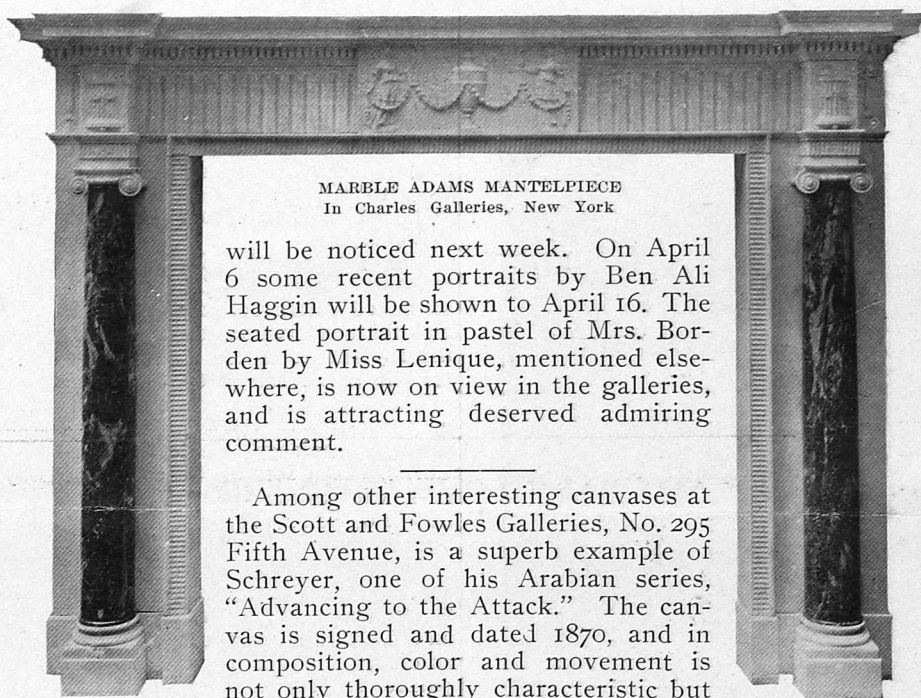
WITH THE DEALERS.

The week which begins to-morrow will be devoted at the Fifth Avenue Art Galleries to the exhibition and sale of the pictures owned by Mr. Edward Brandus, notice of which appears elsewhere.

Mr. William Clausen, who is to remove from his old quarters at No. 381 Fifth Avenue, to his new galleries, No. 7 East Thirty-fifth Street, on April 1, has arranged with the Fifth Avenue Art Galleries for a sale at his old galleries by Mr. James P. Silo, Monday and Tuesday afternoons at 3 o'clock and the evenings of the same days at 8.15 o'clock, of his large and varied stock of framed pictures, prints, oils, water colors, mirrors, etc. This sale will afford opportunity for the securing of most artistic articles at low prices, as the taste of Mr. Clausen in the selection of pictures and prints and in their framing is well known to a host of art lovers.

A portrait of the late Nicholson Kane, former commodore of the New York Yacht Club, by Silvio Becchi, and an equestrian portrait of Samuel Willets, M. F. H., Meadowbrook Club, by Richard Newton, Jr., are now on exhibition at the Schaus Galleries, No. 415 Fifth Avenue. Mr. Herman Schaus, who has been in Paris, arrived on the Kaiser Wilhelm II. on Wednesday.

Portraits by Albert Rosenthal were placed on view at the Knoedler Galleries, No. 355 Fifth Avenue, on Thursday and will remain there through April 4. Sculptures by Pierre Feitu were also placed on exhibition at these galleries on Thursday. Both displays



MARBLE ADAMS MANTELPIECE
In Charles Galleries, New York

will be noticed next week. On April 6 some recent portraits by Ben Ali Haggin will be shown to April 16. The seated portrait in pastel of Mrs. Borden by Miss Lenique, mentioned elsewhere, is now on view in the galleries, and is attracting deserved admiring comment.

Among other interesting canvases at the Scott and Fowles Galleries, No. 295 Fifth Avenue, is a superb example of Schreyer, one of his Arabian series, "Advancing to the Attack." The canvas is signed and dated 1870, and in composition, color and movement is not only thoroughly characteristic but exceptionally strong. There is also in these galleries a large landscape with cattle by Scherowitz, the young Dutch painter, very clear and fresh in color and atmosphere, and broadly and strongly painted. This house has recently made two unusually important sales—one of Josef Israel's well-known "Frugal Meal," reproduced in the ART NEWS recently, and another of Rembrandt, a portrait of his mother, mentioned by Bode and a fine example. Both these canvases have gone to collections in the West.

Some rarely fine Ghiordes XV. and XVI. century prayer rugs and also some Ispahan and Hispano-Moresque rugs are now at the Kelekian Galleries, No. 275 Fifth Avenue.

Some 150 pictures from the Blakeslee Galleries, No. 358 Fifth Avenue, are to be sold at auction at Mendelssohn Hall on the evenings of April 9 and 10. The pictures will be on exhibition at the American Art Galleries from April 6 to afternoon of first sale. The collection includes four examples of Raeburn, five of Lawrence, six of Romney, five of Reynolds, two of Gainsborough and four of Beechey. There are also examples of De Vos, Dobson, Ruysdael, Hoppner, Opie, Cotes, Kneller, Canaletto, Harlow, De Hoogh, Van Dyck and Largilliere, which will give an idea of the scope and variety of the offering.

Sales of etchings, engravings and original drawings are announced by the Anderson Auction Company for their temporary Gallery at No. 264 Fifth Avenue (corner Twenty-ninth Street), for Thursday and Friday evenings, April 2 and 3. They include some rare New York views, etchings by Buhot, Bracquemond, Appian, Millet, Brunet-Debaines, and others; dramatic prints with Miss Farren, by Bartolozzi, colored; J. B. Booth as Richard III., Mrs. Siddons, after Gainsborough, and original drawings by Fr. Remington, Parisian sketches by Eleanor Creatorex, humorous drawings by R. F. Outcault, and a few paintings.

The exhibits for Friday night's sale are on view at the main rooms of the company, No. 5 West Twenty-ninth Street, and Thursday's at No. 264 Fifth Avenue (corner Twenty-ninth Street), where both sales will be held at 8 P. M.

The Kelekian Galleries, No. 273 Fifth Avenue, are displaying their accustomed assortment of Ispahan, Teheran and Polonaise rugs, renaissance embroideries, textiles, etc.

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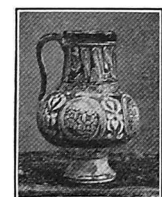
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